

ARTIST BIOGRAPHY

MAY 90

Please complete and return the following questionnaire for our reference file on May Show artists.

FULL NAME: Paul William Hotchkiss PRESENT POSITION Artist

DATE AND PLACE OF BIRTH: 1-20-64 Cleveland, Ohio

CATEGORY/PRIMARY MEDIA: Painting

ART TRAINING (Schools, Scholarships, etc.):

DePaul University B.A. 1986
(While at DePaul I was the assistant to the Property Master at the Goodman School of Drama for one year)

EXHIBITIONS IN WHICH YOUR WORK HAS BEEN SHOWN (include location and year):

Galerie Cult, Vienna, one person forthcoming (catalogue) '90
WUK Kunsthalle, Vienna, group show '89
Ludwig Drum Factory, group show, 70 Chicago-Vienna artists, '89 (cat.)
Zebra Crossing Theatre, Chicago, "Nesting Dolls" set design ('88) Chicago
DePaul University Gallery, Student Shows 1985, 1986

COLLECTIONS THAT NOW INCLUDE YOUR WORK:

(None) I am currently decorating the Reconciliation Chapel at St. Clement's Church, Chicago, according to my own pattern designs inspired by the dome of the church, scientific diagrams, and the Midwestern landscape.

AWARDS:

(None)

We would appreciate having a statement about your philosophy and work as an artist—either general or something specific about the piece(s) selected for this year's May Show to aid us in the preparation of gallery talks and in the release of publicity materials. For more space, use the back of this sheet.

I started the "Color Permutations" series three years ago when I began to feel that my use of color in my paintings was gratuitous. There it was, but it was without reference to any objects or experiences.

I began to question whether I should use it at all and executed a few black and white paintings. It finally occurred to me that I should examine which colors have had specific meanings for me, to look at which colors are tied to specific emotional memories. And so the series started, capturing memories of the nursery where I worked as a teenager, surfaces in my home and in my father's house. I kept the project open. My colors have no pretense of amounting to an empirical color theory. Since colors are never actually perceived as a single wavelength I have let my colors keep their original contexts of tactility and impurity. And, with my background in theater, I have decided to let some surfaces exist as facsimiles, and others as mimetic, illusionistic painting. Each panel is presented with the antecedent memory printed beneath it. Its meaning is highly personal but I hope, at any rate, one understands the work as a whole, as a sort of psychological landscape as well as a humorous analysis of what constitutes one's "taste" in color.

PAUL HOTCHKISS

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EXHIBITIONS

GALERIE CULT One-person show (forthcoming 9-90).	VIENNA
WUK KUNSTHALLE Chicago/Vienna group show (10-89).	VIENNA
TRANSCULTURAL EXCHANGE "Reverse Angle" Chicago/Vienna group show (4-89).	CHICAGO
ZEBRA CROSSING THEATRE "Nesting Dolls" set design (7-88).	CHICAGO
DEPAUL UNIVERSITY ART GALLERY Student Shows (1985, 1986).	CHICAGO

BACKGROUND

ST. CLEMENT'S CHURCH Artisan for Deprato Rigali, Inc. Restored St. Clement's to its appearance in 1918: a confluence of Byzantine, Romanesque and late 19th century elements (12-87 to 11-88).	CHICAGO
FREELANCE THEATER Freelanced props for <u>Red Noses</u> at the Goodman (12-87) and for <u>Driving Miss Daisy</u> at the Steppenwolf scene shop (3-88). Freelance scene painter and carpenter at Chicago Scenic Studios for sets including <u>My Fair Lady</u> and <u>The Nerd</u> (9-87 to 12-87).	CHICAGO
GOODMAN SCHOOL OF DRAMA Assistant to property master. Built hand and stage props for ten productions, including <u>The Importance of Being Earnest</u> , <u>David Copperfield</u> and Mrozek's <u>Tango</u> (9-84 to 5-85).	CHICAGO
Cared for plants and trees at a small nursery (1980-1982).	CLEVELAND

EDUCATION

DEPAUL UNIVERSITY B.A. Studio Art.	CHICAGO
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